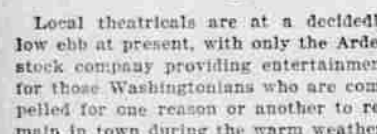


# THE STAGE



Local theatricals are at a decidedly low ebb at present, with only the Arden stock company providing entertainment for those Washingtonians who are compelled for one reason or another to remain in town during the warm weather.

The organization headed by Mr. Arden met with a good deal of success last week, in a revival of "Jim the Penman," and during the week the audiences were of uniformly generous proportions. The company appeared at its best in the Young piece, and the work of Mr. Arden was especially good. The play afforded Miss Laura Nelson Hall her first real opportunity, and she acquitted herself most creditably. Mr. Post, the stage manager of the company, gave a finished characterization of Captain Redwood, the Sherlock Holmes of the drama, while the new members of the organization, Miss Cooke and Mr. Lorimer Johnson, both created a very favorable impression.

This week the Arden company will present "Caste," which has not been on a local stage for a number of years, and which should prove uncommonly interesting.

## Arden Company in "Caste."

The fifth week of the summer season at the Columbia Theatre will be ushered in tomorrow night by "Caste," Tom Robertson's delightful old English comedy, in three acts, will be presented by the Edwin Arden stock company.

The play has always been recognized as an English classic, requiring the services of able and experienced players to properly interpret it, and has served as a vehicle to fame for several actors who afterward attained worldwide celebrity. John Hare, the English actor, the late W. J. Florence, William Davidson, John T. Raymond and Lester Wallack appeared with signal success in "Caste."

Mr. Arden will be seen as the Hon. George Aldrey, an aristocratic young Englishman, who loves and finally marries a girl socially his inferior. The character is an excellent one, and Mr. Arden should find in its lighter comedy shading a congenial channel for those talents which found such happy expression and made him so thoroughly acceptable in the "Butterflies."

As Esther, the daughter of Eccles, Miss Laura Nelson Hall will have a part replete with possibilities, and her work in "Caste" should prove a salient feature of the production. Mr. Post will play Eccles, the old drunkard, who, by his daughter's marriage, is made the father-in-law of an aristocratic Englishman.

The rest of the company will be congenially cast. A happier selection than "Caste" for a midsummer production could hardly have been made, the humor of the comedy being spontaneous, the lines bright and sparkling, and the whole forming an ideal warm weather attraction.

## Had Seen a Hart Play.

Daniel Hart is one of the attractions of Wilkes-Barre, Pa. Mr. Hart is the one dramatist the Pennsylvania city boasts of, and when he writes a new play a good portion of the population sits up late to hear if it has scored a success or made a failure.

However, of recent years Mr. Hart's failures have been few in number. The first of his dramatic compositions to be staged was "Between Men," an excellent comedy-drama. Then came "Underground," a drama with a real mine explosion, instead of the usual avalanche or sawmill scene. This piece was last season sent out under the name of "Pennsylvania," and made a good deal of money for its promoters.

Mr. Hart also dramatized Ople Read's story, "The Jacklins," for Stuart Robinson several years ago, and the same actor appeared for a part of a season in another Hart play, "Government Acceptance," which was located in Washington.

Last year Mr. Hart's "The Parish Priest," was produced by Daniel Sulley, of "Corner Grocery" fame, with much success.

Mr. Hart was recently a guest at a dinner of the Dramatists' Club and related a story which was one of the bright bits of the evening's enjoyment.

Said Mr. Hart: "You know I am a hayseed, and live with my father, an Irishman, seventy years of age, on a farm on the outskirts of Wilkes-Barre. One day not long ago the old man said to me:

"Dan, me boy, you're doin' nuttin'; suppose ye come out an' give me a hand puttin' up that fence."

"Father," said I, "I don't know anything about building fences."

"Well, I guess you can't spoll it much, so come along."

"I railed on boards indifferently well. On the hillside, just above us, was a Hungarian miner practicing with a revolver, apparently rehearsing for the next strike. Directly a bullet came crashing through the fence just beside me."

"Good gracious, father, that fellow is shooting at me!" I shouted.

"Never mind, Dan," said he, "perhaps he's seen one of yer plays."

Miss Cooke's "Stock" Experience.

Miss Caroline Frances Cooke, a talented and popular young actress, made her initial bow as a member of the Arden stock company in "Jim the Penman" last week, playing Agnes, the ingenu part, with excellent effect. It is in such characters that Miss Cooke excels, having scored many successes as the leading ingenue at the Castle Square Theater, Boston, in similar roles.

In comparatively a short "stock" ex-

perience, this young actress has been seen in nearly 100 different parts. In 1897 Miss Cooke was a member of the Frederick Bond stock company, playing "The Paris Model" in Washington and Louisville, and alternating the leading role with Maud Haslam.

This company included such capital players as Macklyn Arbuckle, Edwin Holt, William Courtney, Helen Reimer, Leo Dietrichstein, and others, and was under the stage direction of William H. Post, who holds a similar position with the Arden company.

The entire season of 1899-1900 Miss Cooke was under Daniel Frohman's management in a "Colonial Girl."

While with the Castle Square stock company in Boston, Miss Cooke played Ottilie in "At the White Horse Tavern," the part in which Adelaide Keim was seen when that amusing play was first introduced to the public of the Hub. Later, Miss Cooke had parts in "A Duel of Hearts," "Because She Loved Him So," "One of Our Girls," "East Lynne," "The Man from Mexico," and "My Friend from India."

She has appeared with stock companies in New York, Boston, Chicago, Louisville, Newark, Portland, and Washington.

Miss Cooke is now just from Albany, N. Y., where, as a member of the Kingston-Courtney company, she appeared in "Sweet Lavender," at the Empire Theater.

## The Rogers' Brothers New Show.

The Rogers brothers have commenced rehearsals for their new piece, "The Rogers Brothers at Harvard," which will receive its first production at Buffalo, August 25, after which it will be taken to the Knickerbocker Theater, New York, for a three months' run.

This new piece, while even more farcical than the Rogers brothers' past vehicles, is constructed on more legitimate lines, much of its humor arising from very cleverly wrought out comic situations. The specialty features will be the most elaborate yet presented in a Rogers brothers farce, and the company will be the largest that has yet surrounded these comedians. The female chorus will be especially attractive, and will present forty of the handsomest young women on the stage.

The principal supporting roles will be played by Hattie Williams, Clara Palmer, Emma Francis, Edith St. Clair, Neva Aymer, Eugene Jepson, Lee Harrison, William West, George Honey, Pat Rooney, Jr., James Cherry, and Emil Reusel. The mounting of the new piece will be the most spectacular yet seen in a vaudeville farce, especially in the costumes, which will far surpass any previous effort in this direction in novelty, brilliancy of colors, and richness of fabrics.

## "The Liberty Belles" Personnel.

"The Liberty Belles," which will inaugurate its season at Philadelphia in September, and come to the Columbia Theater, this city, the last week in September, will include the following well-known entertainers:

Harry Gilfoil, Harry Linton, John Gilroy, J. D. MacLure, D. Mack Lumsden, L. D. Wharton, Nat K. Cafferty, Edward Pooley, Katie Rooney, Violet Dale, Augusta Glose, Leon D'Armor, the McCoy sisters, Jessie Richmond, Lottie Stanley, Lillian Austin, Jeanne Palmer, Maudie Napier, Catharine Carr, Vivian Dinmore, Florence Hubbard, Martha Barosh, Edith Darnell, Josephine Barry, Sadie Dowling, May Schmitt, Elsa Craig, Zella Saunders, and Mrs. McAvoy.

Violet Dale and Katie Rooney will play the title roles, and Harry Linton and John Gilroy the college students. Harry Gilfoil will be featured as Uncle Jasper Pennysfather, the eccentric inventor, the character he played last season.

## "The Prince of Pilsen."

Felix and Laders' latest musical comedy, "The Prince of Pilsen," has made a big success, if the newspapers of Boston are to be relied upon. It was produced at the Tremont theater in that city nine weeks ago, and despite the fact that the weather has at times been very trying, the theater has been crowded all the time.

One of the most popular of the musical numbers in the comedy is "The Song of the Cities," which is sung by eight "show girls," each singing a verse which is supposed to be typical of the city she represents, and each represents one of the principal cities in the country.

Time is now held at one of the Broadway theaters for "The Prince of Pilsen," but prior to that time it will visit a few of the more important cities.

The organization goes direct to Chicago after the Boston run, and is to be presented at the Studebaker Theater, at which playhouse Henry W. Savage controls all of the time. Mr. Savage is said to have made a very elaborate production for the musical comedy, and the company is reported to be large and strong.

## A New George Ade Opera.

"Peggy from Paris" is the title of the latest work of the successful humorist, George Ade, for stageland.

As in all of Mr. Ade's work, there is a delightful vein of satire discernible from the beginning until the end, for he sees human nature with extremely good eyes and invariably finds the features which are humorous.

"Peggy from Paris" is American from start to finish, dealing with the way a little lady found things at home in Indiana after an extended trip to the French capital. In style the libretto is said to follow the author's "Fables in Slang," more closely than his already successful "The Sultan of Sulu," which was one of the really great successes of

the spring season. "Peggy from Paris" will be given a very elaborate production, it is stated. The music will, in the main, be from the pen of William Lorraine, but there will be several interpolated songs from popular authors.

## Daniel Frawley's New Enterprise.

Daniel Frawley, the stock company manager, known to his boyhood friends in Washington as "Tim" Frawley, will soon sail for Honolulu, Singapore, Hongkong, and Yokohama, with a company which will include several members of the company he had at the Columbia Theater, this city, three years ago.

Miss Mary Van Buren, who has occupied the position of leading lady with Mr. Frawley for the past four seasons, will make the trip to the Orient, and, in addition, John Armory and Frank Mathieu will also be with the company.

Mr. Frawley has this season been meeting with much success on the Pacific Coast and at Minneapolis, where he conducted a "stock" season this spring.

Harrington Reynolds, who was a member of the Frawley company in Washington, is at the head of a stock organization of his own on the Seeps, and is said to be meeting with success.

## Paul Wiltach's New Plays.

Paul Wiltach, a former local dramatic writer, and for the past few years business manager for Mr. Richard Mansfield, was in the city during the week and reports that he is at work on several new plays, at least one of which will be produced during the coming season.

Tim Murphy, the Washington actor, last year used one of Mr. Wiltach's plays, "A Capitol Comedy," and met with a good deal of prosperity with it. Mr. Murphy will play the same piece next season, and during the latter part of the year may present one of Mr. Wiltach's new pieces.

## New Musical Conductor at Chase's.

Manager Chase has secured William Kerngood as musical director for his orchestra for next year. Last season Mr. Kerngood occupied a similar position at the Empire Theater and demonstrated that he possessed all the requirements of a successful director.

The Chase orchestra was not always what the patrons of this popular home of polite vaudeville might have liked last season, particularly at the Monday performances; but, under the leadership of Mr. Kerngood, this complaint is pretty apt to vanish.

## Few Actors Care to Work.

You can always tell a real actor by his absolute refusal to do anything else in the line of work except act. The "Chicago Tribune" theatrical historian relates an incident that well illustrates the theaterian's aversion to any sort of labor not immediately connected with the stage, as follows:

"A rather clever young actor, who ought to have known better, has been out of work for several months. For weeks he had been living on the sharp edge of his friends' good will, and his once startling wardrobe began to look extremely seedy."

"Among his friends was one business man, who knows nothing about the peculiarities of actors, but who had taken a great interest in the welfare of this particular youth. One afternoon last week the actor came into his office and the friend met him with a smile."

"Say, old man," said the business man, "I've got something for you that may do until you get a good engagement. It's not much, but it'll pay at least a living for a few weeks."

"The young actor wondered how his friend could have got into touch with theatrical people. It never entered his bigoted mind that anyone could think of insulting him by offering any other line of work. So, without further preliminaries the two men walked out together."

"I'll take you round and introduce you," said the friend, "and you can talk it over anyway."

"They walked down State Street and into a big hat store. Presently the proprietor approached them and the friend introduced him to the actor."

"This is the young man I spoke to you about," said the friend. "I think he'll make you a good salesman for a few weeks at least."

"Quick as a flash the insulted actor drew himself up in a King Richard III attitude."

"What? Me clerk in a hat store? You forget, sir, that I am an actor. I'll bid you good day, gentlemen."

Thereupon the haughty player stalked out on to the street, and the friend expressed his willingness to bet that he didn't have 50 cents in his clothes to back up his pride with."

## Miss Garrett Will Return to Stage.

Miss Marion Garrett, a Washington young woman who has won quite a little reputation with musical pieces, such as the Klav & Erlanger production of Palmer Cox's "Brownies," the De Wolfe Hopper Company, in "El Capitán," and "The Belle of New York," announces that next season she will return to the footlights as a member of "The Messenger Boy" company.

Miss Garrett has been spending the past few months in Havana. She has been absent from the stage for three years.

## Hall Caine's "Eternal City."

Hall Caine is to come to America to witness the initial presentation here of "The Eternal City," which will occur at the National Theater, Washington, October 6.

Mr. Beerbohm Tree's London production of "The Eternal City" will take

place about the same time at Her Majesty's Theater, with possibly Sir Henry Irving or John Hare playing the Pope of Rome, Beerbohm Tree as Baron Bonelli, and Robert Tabor as David Rossi. Mr. Tree declares that he considers "The Eternal City" the strongest play he has ever read.

According to Miss Allen's press agent, the actress, her manager, George Tyler, and Mr. and Mrs. Hall Caine are at present in Rome completing the details of the production and "the preservation of the atmosphere."

This idea of bringing over preserved Roman atmosphere in bottles, presumably to distribute as souvenirs to persons attending the performances of "The Eternal City" is about the latest thing in progressive theatrical management, and is a vast improvement upon the giving away of nickel-plated bonbon boxes and autographed photos of the stars.

## Another E. E. Rice Extravaganza.

"King Highball" is the latest title to be used for a musical extravaganza to be produced by the Rice Amusement Company, under direction of E. E. Rice, the veteran, and one of the best known managers of this particular class of entertainment.

The book is by Charles Horwitz and the music by Frederick Bowers, both well known composers.

This "fanciful opera," as it is styled, will have a production in New York in the fall. The two acts are laid on the planet Mars, and as a consequence the opportunities for scenic display and costume are almost unlimited.

## Duse in Notable Repertoire.

Signora Duse and a company of twenty-seven will sail from Genoa on the Liguria, of the Navigazione Generale Line, September 29, and on October 20 Eleonora Duse will give her first performance in America on this tour at the Tremont Theater, Boston.

She will open in "La Gioconda," following with "Citta Morta" ("The Dead City"), and then with "Francesca da Rimini."

All the scenery, settings, costumes, etc., from "Francesca" which Duse used in the original production at Rome, and subsequently at Milan, Turin and throughout her last season's tour, will be brought to the United States.

Signora Duse has heretofore always refused to give more than four performances a week, and in her original contract this was made one of the conditions, but she has promised to break the rule on this American tour if she finds it at all possible, and give five instead of four performances in the week.

She is an artist who throws her very soul into her work, and as the roles she undertakes are always exhausting, she endeavors to husband her strength in every way possible. Her health was never better than now, however, and having just completed a tour of fifty-three performances, missing none, she thinks it will be possible for her to comply with the request of her managers in this regard.

## William Norris as Chief Comedian.

J. C. Duff, who will present the latest London musical comedy success, "The Country Girl," at Daly's Theater, New York, in October, has signed William Norris to play the principal comedy part in the piece.

Mr. Norris is chiefly known to the theatergoers of the East for some exceptionally brilliant character work in "The Children of the Ghetto," in which he played Pinchas the poet; in "The Palace of the King," in which his work as Adonis the court jester was on an artistic plane with that of the star, Miss Viola Allen, and in Otis Skinner's production of "Francesca da Rimini," in which he appeared as the hunchback.

Out in Chicago, however, Mr. Norris is counted as among the best comedians that has ever been seen there in a musical piece. He was the original Peter Stuyvesant in "The Burgomaster" and the original Dodo in the Pixley-Luders musical affair, "King Dodo," which captured New York during its recently concluded engagement. Persons who witnessed the work of Mr. Norris and his successor, Raymond Hitchcock, aver that Mr. Norris should be given credit for originating most of the comedy "business" that brought so much praise to Hitchcock.

There was considerable talk a few months ago of Mr. Norris being starred by Liebler & Co. in a dramatization of Henry Blossom's story, "Checkers," but at the very last moment Mr. Blossom refused to make what were considered some very necessary alterations in his manuscript, and the managerial firm called the deal off.

Mr. Norris sailed Tuesday for London, not only for "the beneficial effects of the ocean voyage," as he expresses it in a letter to The Times, but "to witness the London performance of 'The Country Girl,' as well."

Local Singer in "Sleeping Beauty."

Mrs. Maude Du Val Crist, a well-known local singer, has been secured by Klav & Erlanger for an important role in their sumptuous production of "The Sleeping Beauty and the Beast," which occupied the stage of the Broadway Theater, New York, all of last season, and which will visit only Philadelphia, Boston, and Chicago next year, on account of the magnitude of the piece, making it impossible to transport it around the country.

Mrs. Crist, who will use her maiden name, Maude Du Val, for stage purposes, has been studying with Charles Rabold, of the Peabody Institute, Baltimore, for several years, and is considered one of his best pupils. Her voice

is a pure rich soprano of considerable range and flexibility. There is every reason to believe that she will meet with much success in "The Sleeping Beauty and the Beast," as she possesses all the requisites for success.

## Blanche Walsh's New Play.

Wagenhals & Kemper have signed contracts for a period of three years with Blanche Walsh.

Miss Walsh's first appearance under her new management will be in a play from the pen of Stanislaus Stange, author of "Quo Vadis" and other successes. The subject of the play is founded on Plautus's famous book, "Salaambo." It will not be, in any sense, a dramatization of the French classic, and it is announced that the play will not even have the same title, the name being still a matter for future decision.

Mr. Stange is confident of having provided a role for Miss Walsh which will give the actress just such opportunities as she found and made such excellent use of in the plays of Sardou.

## The Original Mrs. Hoppings.

Miriam Lawrence has been engaged to replace Maude Raymond in the part of Mrs. Malton Hoppings in Nixon & Zorerman's musical comedy, "The Tormentor," which was quite successful in Washington and New York last season.

Miss Lawrence created the role of Mrs. Hoppings in George Edwards' English production of the piece and made a great hit in London. She was re-engaged to play the part this year, but ill health compelled her to return to America.

Miss Lawrence will open with the company in Philadelphia September 21, and the company will play there for five weeks, after which the piece will make a tour of the larger cities, taking in Washington.

Francis Wilson will again head the company, and Joseph Coyne, William Broderick, and Christie MacDonald will appear in their old roles.

## Rejane to Visit America.

Prior to the departure of George C. Tyler, of Liebler & Co., for Europe in May, he had opened negotiations with Madame Rejane, the distinguished French artist, for an American tour in the fall of 1903. Upon his arrival in London Mr. Tyler met Madame Rejane and the basis of a contract was agreed upon.

Business in connection with the Duse tour, and "The Eternal City" production, called Mr. Tyler to Italy, and he took his departure with the understanding that Madame Rejane, who then contemplated sailing soon for South America, would leave the contract already drawn up and signed, awaiting the manager's return to Paris. A Paris cable received by Liebler & Co. last week from Mr. Tyler announced the contract has been signed by Madame Rejane for a fifteen weeks' tour in the United States, beginning October, 1903.

No details as to her repertoire, or her route, can be given until Mr. Tyler's return from Europe, early next month, though there is no question but that the French actress' appearance will be restricted to the larger cities.

Madame Rejane is among the greatest as well as the most popular of all the great French artists. She was a graduate of the Conservatoire, under Regnier, made her debut at the Vaudeville, and won her way to fame early. Her name has long been one to conjure with in European capitals, for she is not only a marvelous actress, but a beautiful and charming woman, as well.

She recently completed a two weeks' engagement at the Imperial, London, where she scored a great success by her artistic presentation of "Zaza." She is at present at Buenos Ayres, where she will shortly inaugurate a South American tour for which the advance receipts are said to have already reached a large figure.

## Will Be a Model Theater.

The New Amsterdam Theatre, in New York, which will open with "Mr. Blue Beard" next December, will be one of the finest theater structures in the world. The building and lot will call for an outlay of \$1,200,000. In magnificence of decoration it is expected to surpass any theater in America and compare favorably with the best decorative art in Europe, displayed in the famous theaters of the great Continental cities.

The auditorium will seat about 2,000 people.

The stage will be constructed expressly for the presentation of performances with large numbers of people. There will be dressing room accommodations for nearly 700 persons, and elevators will be provided to carry them from the stage to the dressing room floors, an innovation which will eliminate stair climbing, now a great hardship where quick changes of dress have to be made. The stage will be 100 feet wide and adequate deep, and will be equipped with all the latest appliances and many novel ideas which have never before been utilized.

During the last three months Klav & Erlanger have had a stage expert visit-

ing the theaters in London and on the Continent, studying their stage appliances. His reports show that Americans have nothing to learn of Europeans, either in the construction of scenery, in the arrangement of scenes, or the invention of stage appliances.

Manager, Not a Fireman.

William A. McConnell, manager of Amelia Bingham's theatrical enterprises, is a man of long experience in dramatic matters, and, having a well-defined idea of his duties, is apt to resent in his own peculiar way any suggestion on the part of his employers as to the methods he uses.

He once managed Mr. Mansfield for eleven weeks, and, on the occasion of the severance of his relations with the actor, said:

"Mr. Mansfield, you want a keeper, not a manager."

During the engagement of Miss Bingham at the Bijou Theater, New York, Mr. McConnell was in the habit of leaving the theater about 10 o'clock at night, after he had counted up the house, conferred with Miss Bingham, and attended to what other business might have presented itself. Some one commented on this custom of her manager to the actress-managers, and the next day she spoke to Mr. McConnell about it.

"I understand that you leave the theater about 10 o'clock, Mr. McConnell. Is that so?"

"Yes; I usually do," was his reply. "But, my dear Mr. McConnell, you do not mean to say that you leave before the performance is over, do you? What would you do if the theater were to burn up?"

"Miss Bingham, I was engaged as a manager, not as a fireman."

And the actress-managers saw the force of the reply.

## Vagaries of a Lunatic.

William H. Post, the stage manager of the Edwin Arden company, the other night recounted an incident concerning a trip to the Pacific Coast a few years ago, when he had occasion to visit a lunatic asylum located in a small town in California.

"I went out to see the place as a guest," said Mr. Post, "and was particularly interested in a certain case. Leaving the keeper, I started to walk down one of the hallways and almost ran into a well dressed man, seemingly an attendant. I asked him if he were an attendant or a doctor."

"Well," said he, "I'm an inmate and not an inmate, just as you want to look at it. You see, I'm a victim of the drink habit, and recently I've been going the pace in the matter of drinking. My folk sent me here to get me in a condition to attend to my business. I'll be all right in a couple of days, and get out."

"After I had explained to him that I wanted to see a certain case which was there he agreed to conduct me to the room where the patient was kept. About half-way down the corridor he turned to me with the question as to whether I had a piece of toast in my pocket."

"Why, what's the matter with this place?" I said. "Don't they feed you here?"

"Feed us? Why, certainly they do. Great, too. We get anything we want and whenever we want it."

"Well," said I, "what do you want with a piece of toast at this time of day?"

"Well, you see, partner," he said, "I'm a poached egg, and I'm a bit tired and want to sit down."

out at the New Amsterdam Theater, New York, next January.

Rose Eytling, who has not been seen on the stage for a long time, but who will be remembered for her admirable work, has been engaged for an important part in "Mary of Magdala," which Mrs. Fliske will produce at the Manhattan Theater in the fall.

Jennie Eustace will be a member of E. H. Sothern's company next season. She will play the queen in "Hamlet" and Hugette in "If I Were King."

Lillian Russell's daughter, Lillian Solomon, graduated recently from a convent in New York and has gone abroad to finish her education in Paris.

Julia Arthur (Mrs. P. B. Cheney) successfully underwent an operation for appendicitis recently. The former actress is at her summer home in Boston Harbor.

Mary Shaw, who will head the George Fawcett stock company next season at the Lyceum Theater, Baltimore, will play "Hamlet" with the company. Miss Shaw was least seen here with "Ben Hur," in which play her interpretation of the nurse elicited the most profound admiration.

Another "girl" play is announced for production in London. This time it is "The Motor Girl," and Louise Beaudet, a dainty comedienne, once popular in this country, will play the title role.

John W. Albaugh, Jr., has been engaged for a part in George C. Hazleton's Colonial play, "Captain Molly." The actor was formerly manager of the Lyceum stock company, Baltimore, when that house was under control of his father, John W. Albaugh.

Sir Henry Irving will next year have a Dante play, from the pen of the noted French dramatist, Victorien Sardou. The scenario has just been submitted to Irving, who will first give the play a London production, and then bring it to America.

Ethel Barrymore will appear in a one-act play next fall called "Canots." She will play the role of a French peasant.

Marie Tempest, who is counted among the successful players in London just now, through some clever work, will hereafter be under the management of Charles Frohman, and will probably visit America in the near future.

D. L. Don, George C. Boniface, Jr., John L. Gilbert, David Torrence, and Dorothy Hunting have been engaged to support